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MAGAZINE



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Philadelphia, Pa.

Church Festival March (Organ). R. M.
The Donkey Trail.... *Thurlow Lie*
Come, See the Place Where Jesus
(Kneels) Paul

[illegible]

May 26:2 Ewing, D.D., Pastor of Old Swede's C
and Miss Helen Blaylock, reader, gave s
interesting evening of selections from
You Like It." At this event we wer
honored by having as our guest Miss

THE ETUDE

APRIL, 1924

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VOL. XLII, No. 4

"The Generous Profession"

MUSICIANS are for the most part notoriously generous. There have been a few who seemed to have their pockets lined with fly-paper; but you will find a great number who are "generous to a fault." Some are hopelessly and foolishly imprudent with their generosity. They sometimes carry their giving to a reckless extreme and find themselves impoverished in their own old age.

Calve, in her interesting autobiography, "My Life," says: "Practically every one of my comrades supports a number of dependent relatives or unfortunate friends. It is considered a disgrace to allow any member of one's family or clan to go uncared for, no matter how distant the connection may be."

We have known most of the great artists of our time and we have often marveled at their lavish generosity. One famous singer told us once that she actually was supporting no less than twenty-one dependents. Often the dependents are little more than loafers or beggars. We have known of some instances where they were actually plotting against their benefactor or abusing her for failing to give them more money.

We feel a little proud of the fact that musicians are generous. It means that they value human quantities, both good and bad, more than they value money. With all their improvidence they stand just a life higher in the scale than those to whom the chief joy of life is in holding on to every last cent and diverting it to selfish gratification of personal aims.

Methods or Madness

"Now," said Jack Hopkins, "just to set us going again, Bob, I don't mind singing a song." And Hopkins incited thereto by tumultuous applause plunged himself at once into "The King, God Bless Him," which he sang as loud as he could, to a novel air, compounded of "The Bay of Biscay," and "A Frog He Would." The chorus was the essence of the song, and as each gentleman sang it to the tune he knew best, the effect was very striking, indeed.

Thus at Bob Sawyer's unforgettable party did Charles Dickens write the recipe for the Futuristic Music of to-day into "The Posthumous Papers of The Pickwick Club." Surely many of the insane jumbles we have heard sounded like a "free fight for all hands." Some, we have been convinced, were inspired more by method than by madness. They have impressed us as the ballyhoo of composers incapable of attracting public attention in any other manner.

Stravinsky, Debussy, Havel, Cyril Scott and a few others in Germany, have made scores that have employed new musical pignons, new designs, unconventional, though none the less beautiful. But much of the other futuristic music we have heard has sounded to us more like a license given to the performers to "play the tune you know best."

Can it be that the King of Siam, or the Sultan of Turkey, or the Rajah of Wotnot or whoever it was that preferred the tuning up of the orchestra to the regular program was right, and that we who have gone on eagerly admiring the gorgeous tone tapestries of Beethoven, Bach, Chopin, Wagner and Brahms, are wrong?

Character and the State

"Character is the only secure foundation of the State."
—President Calvin Coolidge.

OUR President made this historic utterance at his famous address in New York city, when he stated his intention to let nothing stand in his way to prosecute any one who had assumed a public trust and had proven a traitor and a craven in failing to guard the sacred responsibilities which such a trust imposes upon all.

We rejoice in the "granite integrity" of our President, confronted as he is with one of the most disgraceful governmental scandals that has ever stained our national honor. God give him strength to prove to the world that "Character is the only secure foundation of the State," and that the character of the great body of the American people stands for honesty to the last drop of the nation's blood.

THE ETUDE is particularly interested in our President's famous phrase, because it emphasizes the work which we were permitted to suggest in what has now become nationally known as "The Golden Hour" ideal. This plan of teaching character as a part of the regular work in the public schools and teaching character with a wonderful stimulating background of music, was never more necessary than now. Music inspires; and when the child mind has the problems of character and the principles of right-living presented to him with the inspiration of music, an indelible impression is made.

The Character of the United States of America to-morrow will be the character that we teach our children to-day.

What is of greater importance to you than this?

Every day make it a part of your life work to insist upon this until the schools of your city have a regular program of music and character building. Thousands of schools have

A Prize Contest Worth While

LAST month when we announced a prize contest upon the symposium, "The Ten Great Musical Masterpieces," in which twenty-six famous musicians, representing twelve countries, participated, we were careful not to mention a money prize, as we did not want to make it mercenary. We shall publish the winning article of from 2,000 to 2,500 words, and we shall pay for it precisely as though it were written by one of the foremost musical writers of the day, who regularly contribute to THE ETUDE. The prize is far more than money. The winner can not help adding to that precious something known as "reputation." For this reason, we were anxious to secure judges of the highest standing in the musical world. Full particulars of this contest, which closes on September 1st, 1924, were given in connection with the Symposium last month.

The judges who have consented to honor THE ETUDE upon this occasion are:

Dr. Leopold Stokowski, Conductor of the Philadelphia Orchestra.

Mr. Felix Borowski, Director of the Chicago Musical College.

Mr. Harold Randolph, Director of the Peabody Conservatory, Baltimore.

Dr. Frank Donrauach, Director of the Institute of Musical Art, New York.

ONE hundred and twenty dollars an hour is the price which one teacher with crowded classes is said to be receiving now. Gee whiz! Twenty-five years ago we had a sneaking feeling that we were committing grand larceny when we asked five dollars a lesson. Music lessons are going up like dollars in Berlin. Of course the reason is "supply and demand"—a venerable teacher of great fame with whom violinists everywhere are clamoring to study largely for "the name."



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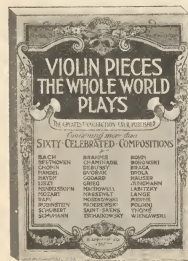
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If Franz Liszt Should Come Back Again

An Interview Secured Expressly for THE ETUDE with the Famous Piano Virtuoso and Liszt Disciple

MORITZ ROSENTHAL

Biographical Note

Moritz Rosenthal was born in Lemberg, Poland, December 19, 1862. His musical instruction began at the age of seven, with a local teacher named Galath, who was a viola player. His talent was immediately noted and ere then he commenced to study with Chopin's famous pupil, Mikulski, who was then head of the Lemberg Conservatory. At the age of twelve he became a pupil of Josefey in Vienna. His debut occurred in Vienna in 1876. His success was instantaneous, and after a tour of Roumania he was made Court Pianist of Roumania when he was fourteen years of age. From 1878 to 1879 he studied with Liszt at Weimar and Rome. In fact, he was associated with the great Hungarian master much of the time until 1886, when Liszt died at Bayreuth. He studied with him from 1887-1886. Feeling that a

good classical training was necessary in his work as an interpreter, he studied at the Staats Gymnasium in Vienna and at the University, where he was a pupil in philosophy under Von Zimmermann and Brentano and in esthetics under Hanslick. In 1884 he appeared again in Vienna amazing the public and the critics with his enormous technical achievements. His high intellectuality and long study of esthetic values have given him a wide reputation for his masterly interpretations. In 1912 he was made Kammermusikdirektor for the Emperor of Austria. Mr. Rosenthal is a cousin of the famous Bloomfield-Zeiler. His compositions are mostly for the piano, the best known being his "Butterflies" and his wonderfully ingenious arrangement of the "Minute Valse" of Chopin (Opus 64, No. 1).

The pupil was dosed with technic in much the same way. There were the notes; what did one have to do but play them on the right keys in the right time. That constituted the average lesson. Of course, there were exceptional teachers, but they were few.

Students Now Able to Accomplish More

"The advance in the demands upon all who play the piano has been so enormous that the student has to work to-day almost four times as hard as when Liszt held his master classes at Weimar. But the student to-day, by means of better pedagogical methods, is able to accomplish so much more. He has so many other helps which are of value to him. The number of concerts is one thing. In Liszt's day the really great pianists could be counted upon the finger of one hand. When one had enumerated Liszt, Chopin (marvelous genius, but restricted in his pianism though his physical weakness), von Bülow, Rubinstein and Tausig or Henselt, it was difficult to go farther.

Arm Weight in Tone Production

"Another advance that Liszt would notice, if he were to attend a succession of recitals at Carnegie Hall, is the occasional employment of arm weight in the production of singing tone. This I attribute to the influence of Rubinstein, who developed it more and more in his playing as he advanced in age. Rubinstein used his arms much more than Liszt in this respect. The beauty of the result is indisputable, but it has not been adopted universally.

The Synnotated Pedal

"Liszt would also be filled with the keenest pleasure by witnessing another advance in piano playing. I refer to the general adoption of the synnotated pedal, that is, putting down the damper pedal after the note is struck rather than when it is struck. Only in this way can a beautiful cantabile be preserved in melodic passages. Liszt knew of this. However, it was not widely used until the last twenty years. It has made a vast difference in the beauty of piano playing generally, and I consider it the most distinct difference between the piano playing of forty years ago and of to-day.

"Liszt would also be immensely gratified to find musicians, on the whole, giving a great deal more attention to general culture. Liszt was a broad-gauged man who saw the unwisdom of superficiality. He was cultured; and by culture he did not mean a few accomplishments, but rather the serious study of the important problems of life and art.

Dr. Hanslick and Pure Music

"The emotional side of music made a strong appeal to Liszt. At the University of Vienna I studied for some time with Dr. Eduard Hanslick, the influential author of many works, including, *On Musical Beauty: A Revision of the Esthetics of the Tonalart*. Hanslick was born in 1825 and died in 1904. Like many music critics, he studied music itself for a time, with a master, in his youth (Tomasczek); but never was a professional, practicing musician, in the larger sense. He surrounded himself with iron-clad theories of beauty, so thick that he could not see out to view the beauties of Wagner. I was repelled by his theories and left him very soon. Therefore I do not find myself in accord with Hanslick in any way. His theory—that music is 'Zin Reiche Bewegung Töne' (a running of musical tones)—like the little bits of colored glass in the kaleidoscope, and nothing more, is hopeless to me. He tried to make the world believe that beauty in any musical masterpiece had nothing to do with any emotions, but lay in the musical tones themselves. This takes away the whole significance of music.

already introduced this in their work. It is your job and your responsibility to see that the "Golden Hour" plan is introduced in your schools. Never mind the name. Call it anything. The main thing is the principle.

The city of Philadelphia has at present, in General Smedley D. Butler, "The Fighting Quaker," a chief of police who attracted national attention in a day. All honor to him and to his drastic methods of rooting out crime. But, at the best, General Butler and all like him correspond to "swatters" in a campaign to get rid of flies. He can capture a few criminals and imprison them, but in order to clean out the breeding places of crime, we must begin with the education of the mind of the little child.

Ten thousand General Butlers can never safeguard the State in the same way as all start to-day to lay the foundations of character through training our children at home, in the church, and in the "Golden Hour" periods in the public schools.

What the Music Clerk Must Know

All big music firms are continually approached by musicians who desire employment. They seem to feel that because they know technic and the art of music, they are likely to become fine music clerks. One day in a lively music store would astonish them. Their musical knowledge would amount to little; but they would be pried with a thousand and one questions about editions, and so forth, that only very few musicians are able to answer. The capable music clerk has a fund of information that would make the ordinary musician stagger. He ought to, of course, know something of music. With a view to encouraging the clerk to build up his musical knowledge, the publishers of THE ETUDE conducted a prize contest among a large group of employees. The contest was based upon the following questions. Some scored 90 per cent. of correct answers. How would you fare in such a contest.

1. Name the composer of "Sonata Tragica."
2. Give Opus number of "Rondo Capriccioso," by Mendelssohn.
3. Name three Ultra Modern composers.
4. What two books would you recommend for the study of American music and composers?
5. How can you tell in what key a song is written?
6. Who made a concert arrangement of Schubert's "Military March?"
7. Which are the most popular of Liszt's "Rhapsodies?"
8. From what opera does Handel's "Largo" come?
9. Mention five leading living American composers.
10. Mention three leading living opera composers of the world.
11. Mention five Salon composers living, similar to Bohm, Behr and Heine.
12. What does M.M.—12½ mean?
13. Name some coloratura songs.
14. In what opera does "The Last Rose of Summer" appear?
15. Name a Finnish composer.
16. Who composed the "Devil's Trill?"
17. Name three works on musical history.
18. Can you name three famous negro composers?
19. Who was the first American composer?
20. Name three standard editions of Chopin, giving editor's name of each.
21. What are the signatures of G♯ Minor, D♯ Minor, E♭ Minor, F♯ major, and C♯ major?
22. Name three modern French composers?
23. What is the Opus number of the "Minute Waltz" by Chopin?
24. Were Beethoven and Mozart contemporaries?
25. Who are the three great B's in music?
26. Name four great classic song writers.
27. Name the three most popular sonatas of Beethoven.
28. What is the English translation of the word Opus?

29. Name some South American composers.
30. How many Peer Gynt Suites did Grieg write?
31. What is the difference between American and European or English fingering?
32. What studies would you substitute for Heller?
33. Mention some well-known modern technical studies.

The Gifts of the Gods

Who will explain inspiration? Certainly we shall not try. If we sought to become really great in the field of composition, we should all feel that it was necessary to work hard and long to acquire the technic of writing; but we should never deceive ourselves into thinking that this might produce a masterpiece. We should want to go into the silences and prayerfully invoke the Almighty to part the veils of immortality, and let us have a glimpse of that world from which the heavenly works of art must come.

How else can we account for such a thing as the famous "Anytime Night's Dream Overture," of Mendelssohn? Mendelssohn lived to be thirty-eight years old. When he was seventeen, he wrote: "To-day or to-morrow I shall begin to dream the Midsummer Night's Dream." Dream, he did; and in one month a great masterpiece was complete. During the remaining twenty-one years of his happy life, he produced a surprising amount of excellent music, some of it very serious, and very earnest, indeed. But what musician will dare to say that anything that he wrote transcends that which the Gods gave to that high-minded youth of seventeen.

Yes, technic is important, and Mendelssohn had developed a remarkable technic before he reached manhood. Yet it was sheer inspiration which enabled him to produce his first and greatest masterpiece. He was probably surprised with the attainment himself. All inspirational writers are. They repeatedly wonder how they were enabled to do it.

The answer is on high.

Systems of Memory

The pages of popular magazines for many years have advertised systems of memory by which one is led to believe that, upon payment of so much down and the balance in interminable monthly installments, it is possible to expand one's intellectual reservoirs from the size of a teacup to a veritable ocean. These systems depend almost exclusively upon so-called Mnemonic helps or tricks of association of ideas. According to most psychologists, they are invariably disappointing in producing memories of real worth. Bolton, in his *Principles of Education*, says:

"As a means of memorizing ideas, they are a delusion and a snare."

To memorizing music there is no trick. The way to memorize is to memorize. This means focusing and refocusing down the attention to the most accurate degree.

It means discarding any effort that is purely mechanical. It means photographing and rephotographing what you print is recorded.

Note those words, "Permanent Print." They are significant. A permanent mental print cannot come from a repetition of innumerable, imperfect prints. Every repetition they can not memorize music is that every brain negative they one that follows it. The result is always a blur. Like the composite photograph.

Perhaps this thought may help you if you are one of those who keep on saying:

"It is useless for me to try to memorize music."

If all studio portals were surmounted by Lord Chesterfield's motto, "Whatever is worth doing at all is worth doing well," musical instruction in America might witness a great advance.

Has Piano Playing Progressed in the Modern World?

"ANYONE who had the great good fortune to study with Franz Liszt for any considerable period was so captivated with the marvelous individuality of the man, his wonderful musical gifts, his memorable playing and his vigorous mentality that the mere mention of the name conjures up a picture of one of the few really great masters in the long history of musical art. Liszt's playing was supreme in its day. He usually exhausted all of the superlatives of the critics; and with this naturally grew a kind of halo that I of all people should loathe to dispel. Art, however, is truth; and the artist is one who sees clearly, hears clearly, understands clearly and portrays clearly. All that I may say hereafter is done with heartfelt recognition of my personal debt to my master, but at the same time in the interests of the tone-art.

"Liszt, if he lived today, would probably be the greatest of living pianists. His powers and his genius would make him that. But the Liszt that I heard, in 1876 and thereafter, and came to know as my friend and my teacher, has been surely equalled, if not surpassed, in technic and tone by several pianists of the present.

Liszt Would Delight in Advance

"If Liszt were living now, he, with his broad grasp, would be among the first to recognize this; and he would immediately set about to place himself at the top. Naturally, around a great man there grow traditions, legends and one might almost say superstitions. Liszt, himself, was thoroughly human in every sense. He was a man, first of all; an intensely human, thoroughly brilliant man, with a leaning toward religion, occultism and the mystic, but quite as mundane in some ways as any of the rest of us.

"If Liszt should return to us now he would be not only surprised, but also delighted with the tremendous advance in musical art—particularly in piano playing. He would be amazed at the great number of virtuosos. He would be fascinated by their musicianly tone and he would be astonished at the tempo with which certain of his compositions are ordinarily played in our concert halls.

"Take, for instance, Liszt's own *Don Juan Fantaisie*, considered by some to be among the most difficult compositions ever written for the piano. In the *Champagne* song it was the custom to play much slower than the air is sung upon the stage. When I was twenty-two years old I played this for Liszt and he marvelled at my speed. If I should play it to-day at the same speed as I played it then, people would think me to be very cautious—perhaps losing my powers.

"If Liszt should return now and come to America, he would stand amazed at the great demand for music in the new world. He would be amazed at the numerous fine halls, the music schools springing up everywhere, and it would delight the soul of this most progressive of all true and great pianists.

How Liszt Identified Genius

"What Liszt would say of the musical modernists is hard to tell. It must be remembered that Wagner had no greater champion than Liszt, when most of Europe was laughing at the works of that transcendent genius. Liszt's penetrative mind realized the enormous genius of Wagner when others were deaf to it. At the same time, Liszt was not to be fooled. He was able to distinguish between great genius and men who merely pretended to be geniuses. He would want to "land" somewhere and not feel that he was forever staggering or swooning. Yet, I say, he would see the beauty in Debussy and Scriabine;



MORITZ ROSENTHAL

and, with his penetrative mind, he would see the beauty before anyone else.

"There is much music to-day which I am sure Liszt could never grasp, because it is written outside the pale of human musical comprehension. A great genius—a Michelangelo, a Velasquez, a Corot—has a God-given sense of determining the permanent, the immortal in art. Liszt had this in music, and that is why he regarded some of his own original compositions, which had the note of immortality, higher than he did his numerous piano arrangements, written around other men's immortal melodies to suit the musical market of the day. Of course, a great many of these arrangements, transcriptions and fantasies have become part of the most valuable pianistic literature of the concert platform. Yet Liszt would be delighted to see artists of the present day playing more and more of his original compositions. Fortunately, in recent years this has been the case. Few composers since the time of Liszt have approached him as a composer for the piano.

Superior Methods of Study

"The music student of to-day does not have to work in the way in which many of the students of my day were obliged to work. The whole matter of piano-forte education has been very much more carefully systematized than it was in Liszt's time. The graded courses of study, the methods are infinitely better. Thirty years ago, the teacher told you to bring this or that piece for your lesson. After you had played it you were told it was either good, bad or indifferent. The teacher's parting injunction was, 'Now practice hard!' and came again a week and I'd have you play it! Very seldom the teacher played the piece. There was little in the way of analysis, little in the way of the careful development of detail, little in the study of the harmonic construction of the work.

"Music is the expression of the emotions through a serious and gorgeously beautiful medium. Behind every melody there is the soul of a great personality. By the melody you can judge the greatness of the master's emotion. It is the surge of a colossal heart and mind. So it is with Beethoven and Chopin's music. The music of Beethoven and Chopin interpreted in tone. Hanslick would have us believe that music is recreated by the interpreter as an artian puts together a mosaic, every stone in its place. Yet in music, the interpreter recreates every time he plays, and his recreation depends not merely upon his digits or upon his mental conception of the piece, but also upon his emotional sympathy and understanding of the creator's life and mood and inspiration. Thousands have read Hanslick's works, which have been translated into many languages; but I beseech the readers of THE ETUDE not to be misled by them as was their author when he said, "The few flowers of the later Beethoven are surrounded by a contrapuntal pediment. Any theory that leads to such a conclusion as this, or that the *B Minor Sonata* of Chopin has only one really enjoyable movement—the Scherzo—had better be avoided. Far safer was the ideal of Liszt—a musical mentality beside which Dr. Hanslick was a pigmy."

Liszt Would Have Been Delighted

"As I have said, Liszt would be delighted with the use of the pedal. In some modern music, with its whole tone scale and its suggestive use of the pedal, the use of the pedal is so common that it is almost as if it were trumpeted out before us as novelties, when Monteverdi discovered them and Chopin and Wagner knew and used them judiciously) the pedal is sometimes used for 'atmosphere.' The result, only too often, is a fog as

opaque as any of which London ever boasted. One must also in polyphonic works, such as Bach, where a blur or a smear follows the confusion of tones.

"I rarely use the middle pedal on the grand piano. In fact, I find that very few pianists employ it. Very much the same effect may be obtained by depressing the damper pedal a very short distance. That is, the chords in the bass are sustained while those in the treble are not.

A Target for Amateurs

"Liszt was bored by indifferent playing of any sort. His commanding position naturally made him the target for the world. He was forced to hear many very terrible amateurs. I recollect one instance of a Countess who had a son who persisted in playing the Chopin *Polka*, Opus 64, No. 1 (*Minuetto Polka*), over and over again, until Liszt dreaded the sight of him. He played the *Polka* fairly well, and Liszt was at a loss to know how to get rid of him without insulting the Countess, with whom he was very friendly. He asked me to play immediately after him my own arrangements of the *Polka*, in which the famous first theme appears in thirds and sixths and is combined with the second theme in one movement. This was done in two ways: First the cantata theme is in the left hand and the running theme in the right and then this is reversed. This multiplies the difficulties of the performance about ten times, to the average pianist. The young man listened to my arrangements of the *Polka*. The young man, who never again bothered the master with his amateurish performances. Liszt summed me very often afterwards to play this study for him and his visitors with the words: "Do play as you now Chopin with saute piquante à la Rosenhain."

The Stiff Thumb

By H. Kammerer

One of the most common faults the piano teacher has to cope with is that of the stiff thumb. This is usually caused by the pulling inward, towards the center of the hand, of the joint that attaches the thumb to the hand. This pulling inward may, under exceptional circumstances, be necessary; but for almost all of our piano-playing, and particularly in the case of beginners, this joint should show a slight bend outward.

This stiffness of the hand joint of the thumb may be corrected, and with the beginner it may be prevented by the following series of exercises:

First. Examine the thumb. Notice that, unlike the other fingers, it has only two phalanges or sections, the phalange on which the nail is situated, called the "nail phalange," and the phalange next to the hand, which we call the "hand phalange." The joint connecting these we call the "nail joint" and the joint connecting the thumb with the hand we call the "hand joint." The fat part of the hand that comes between the thumb and the wrist is called the "first metacarpal." We notice that this bone, unlike the other metacarpals of the hand, can move quite freely by itself, so, for practical purposes, we will consider it a part of the thumb, too.

Second. Rest the arm, finger-tips and thumb comfortably on a table. With the wrist always on the table, raise the first metacarpal as high as it will go, and, at the same time, keep both the hand joint and the nail joint in a bend away from the hand, or outwards. Then suddenly relax the metacarpal, which means that the whole thumb drops back to its resting place on the table. No matter what *feels* like when the thumb relaxes. Do this a little every day until it is very easy.

Third. Hold the hand with the palm facing the body. Watch and feel the metacarpal move back and forth, up and down. Try to touch the nail joint with the little finger of the tip of the thumb. Move the thumb very slowly, and make the phalanges of the thumb move in this order—first the little nail phalange bends over towards the little finger, the metacarpal and the hand phalange being as far away from the little finger as possible, and the hand and nail joint showing their bend outwards. But the nail phalange soon needs the hand phalange to help it to make its journey across and then, at the end of all, when this journey is far enough over itself, the lazy metacarpal bends a little by itself to move as far as it will go. Now move the thumb back

to its original position thus—first the metacarpal goes back to its original position, which is as far away from the hand as possible. It pulls along the other two phalanges with it, and when these are allowed to relax, the thumb falls back into their original position, too. This should be done a little, carefully, every day.

Fourth. Do the same exercise with the back of the hand towards you, so that you cannot see but only feel what the thumb is doing.

Fifth. Place the right hand in position on the piano, with the thumb on C, second finger on D, and so on. Move the thumb slowly from C to G, making sure that it *feels* the same as in the fourth exercise, then back to C. Let the hand and arm move gently back and forth to help the movements of the thumb; that is, as the thumb goes under, the wrist and elbow move away from the body and consequently the hand and arm slope inward toward the finger-tips. As the thumb goes back to C the wrist and arm relax to a position near the body. Try this also moving the thumb shorter distances, as from C to F, from C to E. Notice the *feel* of the wrist and elbow when they move out and relax.

Sixth. Same as fifth, but with an important exception. This time keep the wrist and elbow out on the table, whether the thumb is on C or G, with a consequent slope of the hand and arm away from the body and towards the finger-tips.

Seventh. This time press the keys gently instead of just placing the thumb above them. Notice that the nail joint has possibly been bending more than is necessary to touch the keys comfortably and adapt the bend of the nail phalange to a convenient position.

Eighth. Apply the above to scale playing. The scale must never be played without preparing the thumb. For example, in the scale of C, as soon as C and D are played, the thumb must immediately turn under in the correct way and have its tip waiting on F for the next time it will be used. If the thumb is left on C, it may stiffen in sympathy with the work of the other fingers; in fact almost invariably does so for a beginner, and when it is time for it to turn under, it relaxes enough to turn under with a jerk. A carefully prepared thumb means that the thumb is almost always ready to turn under, and it is impossible for a thumb to be properly turned under and stiff at the same time. This is the key to the also to arpeggios and any piece or exercise that entails the turning under of the thumb.

Use of Damper Pedal for Young Pianists

By Olga C. Moore

As all know, one object of using the damper pedal on the piano is to connect tones which cannot be connected with the hands. In teaching, it cannot be too strongly impressed upon pupils that they must listen carefully to the effect produced when using the pedal.

So when an accompaniment reads:



(no matter how the printed pedal marks are given) the pupil should press the pedal down soon enough after the first quarter note, to hold the tone over to the first chord; then, lifting the pedal immediately after first chord was struck, allow the hand to take the second chord, without blurring. This one makes the first tone a quarter note as the measure. Pupils have wondered why, if a quarter note is written, does one hold it clear through the measure (as printed pedal notes so often indicate) thereby making it a dotted half-note.

In the *Polka*, for example, is an example of where if the pupil presses the pedal down immediately after the first tone, hold, and lifted as the double notes are struck, a pretty effect is given; where to hold through two measures spoils it.



Pedaling according to this example, allows clear, sweet tones in the treble also.

Scales for the Little Ones

By Jessie Atkins Greene

When teaching children scales it is a good plan to tell them first why all scales sound alike, especially in the major mode. Use the C scale as a model, and tell them that all the major scales are formed after this pattern, just as a dress is cut from a pattern.

Show them that a whole tone (some authorities prefer to call it a whole-step) consists of two half-tones, the black keys indicating the half-tones, with the exception of the scale of C, which has no black keys. Then tell them that there is a rule for building the major scales, namely: First come two whole-tones, then a half-tone, then three whole-tones, and lastly a half-tone.

Now play C-D, and the pupil says "Whole-tone." D-E, "Whole-tone." E-F, "Half-tone," and so on till the entire scale is built.

Then continue, "Now we can start on any note and build a major scale, if we but remember the rule about whole and half steps. Tell the pupil to start on G and build the scale. When she comes to E occasional jentleness, as were those qualities by profound study and the methodical application of its results. To such, therefore—and we believe they are the majority among lovers of the peculiarities of character that mark the masters whose works they never read or hear without a new delight and enjoyment a few facts relating to their habits and mode of composition will not be unwelcome.

The first masters, writing as they did for the services of the church, drew their inspirations in the seclusion of the cloister, and gave appropriate music to the hymns in daily use, composed in seasons of fasting, prayer and meditation. Beyond this life is known of their habits.

Megri, Anerio, Palestrina, Leo, Bai and Durante, who founded church music and enriched its next succeeding era, are known to us by their works chiefly, and of their lives we have but few particulars.

It is impossible to separate our sense of the beauty and earnestness of Stradella's music from the memory of his romantic history, his devoted attachment and tragic end. Being engaged in the service of the Republic of Venice, to compose operas for the carnival, he achieved a great success, both with his compositions and his splendid voice. A Venetian noble, whose mistress was a passable singer, invited Stradella to give her the lessons; and between

Distinctive Traits of Great Masters

By REV. F. J. KELLY, Mus. Doc.

Father F. J. Kelly has made exhaustive studies of the working methods of the masters and his clear and faithful pen pictures are of real interest to all students.

At a time when art and literature are daily taking a stronger hold on all classes of society, and are obtaining by degrees their proper recognition and position, it is not so natural that the steadily increasing interest is felt in the personal history of great artists and authors, and that people who delight in their works should wish also to know something of their lives, their habits, and modes of working. In this there is nothing but what is most just and reasonable.

Few men can see a work of art without caring to know who or what like was the man that made it; few can resist the spell of sympathy that is exercised by the artist, and the first curiosity of yielding to the charm is a very natural curiosity about the artist himself. No details of his life or tastes seem too trivial to his devoted admirers; his words, on small as well as on important occasions, are remembered; his looks, his actions are observed and carefully set down; and anecdotes, more or less authentic, are recorded to gratify the appetite of the curious. Locks of his hair, his shoe leathers, are treasured as though they retained some portion of the personal charm of their former wearer. His letters and manuscripts, should be scrupulously preserved is yet more natural; and from the latter, of course, a new light is very frequently thrown upon his works, as we before possessed and knew them. To understand an artist's character cannot but help us to understand his works more thoroughly than they could be understood without some such knowledge of himself; for, as no human action can be properly valued for good or bad unless we clearly see the motive which impels it, so no work of art can ever truly be appreciated except with a clear comprehension of its author's purpose.

Life Influence on Musical Art

It is, perhaps, not too much to say that the habits of life, the health, the circumstances, and the consequent temperament of an author must surely influence the tone and spirit of his compositions and stamp upon them the result of the multitudinous causes which have affected his own disposition. From a man like Beethoven, led to a life of retirement, a prey to ill-health and constant worry of domestic troubles, and struck down in middle life by the catastrophe of deafness, having but few, and perhaps not desiring to have many friends—from an artist so situated, who would expect the production of music of a generally gay and cheerful character? And indeed, though relieved occasionally by strains of heavenly joy and brightness, the clouds of melancholy and gloomy grandeur are never broken for very long by such gleams of sunshine.

The strongest characteristic, on the other hand, of Mendelssohn's music is the exact opposite of this; and we constantly perceive in it the counterpart of his bright, loving and lovable nature, his buoyant spirit, his freedom of mind, and even his occasional jentleness, tempered as were those qualities by profound study and the methodical application of its results. To such, therefore—and we believe they are the majority among lovers of the peculiarities of character that mark the masters whose works they never read or hear without a new delight and enjoyment a few facts relating to their habits and mode of composition will not be unwelcome.

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The Stradella Story

It is impossible to separate our sense of the beauty and earnestness of Stradella's music from the memory of his romantic history, his devoted attachment and tragic end. Being engaged in the service of the Republic of Venice, to compose operas for the carnival, he achieved a great success, both with his compositions and his splendid voice. A Venetian noble, whose mistress was a passable singer, invited Stradella to give her the lessons; and between

the master and his lovely scholar there soon sprang up an affection which led eventually to their escaping together one night and setting out for Rome. The noble, enraged beyond measure, immediately hired assassins to follow the fugitives and put them to death. The ruffians soon found Stradella at Rome, where he was on the point of giving an oratorio at one of the churches; and, while writing, and it is said to have been found sobbing uncontrollably when in the act of setting the words "He was despatched." His servant who brought his coffee in the morning often stood in silent astonishment to see his master's tears mixing in the ink as he penned his divine notes.

Sarti, a composer as cultivated as he was charming in the suavity of his airs and his sentiment of scenic effect, who in the most alert hours of the night that he could summon musical ideas, in this way he wrote "Medonte," the rondo "Ma speranza" and his finest air, "La dolce compagna." Cimarosa was fond of noise; he liked to have his friends about him when he worked. It was thus that he composed his "Orazi" and his "Matrimonio Segreto," for long the finest serious, and the first comic opera of the Italian school. He would write in a single night, the subject of eight or ten charming pieces, which he afterwards revised and corrected in the midst of a circle of friends.

It was after doing nothing for a fortnight but walk about the environs of Prague, that the air "Pria che spunti" (Matrimonio Segreto), one of the loveliest ever penned by any composer, suddenly entered his mind when he was not thinking of his opera.

Handel's Method of Composition

Handel's handwriting was sometimes very fine and delicate, the heads of the notes being no bigger than large points; while at other times it was massive and large, with heads like bullets to the crotchets.

Each, frequently revised and amended his work. He wrote, for instance, the air, "How Beautiful" in "The Messiah." At his death few of his works were found as he had originally written them; scenes and even bits of recitative were altered, scored through, or covered with pieces of paper gummed on and bearing a new version of the passages so concealed.

Handel, the greatest facilitator, beginning to set the words of an oratorio before he had received more than the first act of it. When engaged on the "Rinaldo" of Aaron Hill, Rossi, the translator of the libretto, was unable to do his part quickly enough to keep pace with Handel, who set his translation to music faster than he could write it down. "The Signor Handel," he says, "the Orpheus of our age, in setting to music this lay from Parnassus has scarcely given me time enough to write it; and I have beheld to my great astonishment an entire opera harmonized in the last degree of perfection in the short space of a fortnight by this sublime genius."

Handel's celebrated countryman, Gluck, on the other hand, is said never to have put pen to paper until he finished and elaborated in his own mind. This is also the case with Debussy, whose prodigious memory enabled him to retain a whole opera in his head, without making sketches or memoranda, until every detail was in its place and ready for committing to paper. But to return to Gluck, "He has often told me," says M. Corneus, "that the overture to 'Don Giovanni,' perhaps the best of Mozart's overtures, was written only the night before the first performance and after the general rehearsal of the opera had taken place. He had arranged that the success, both in the morning and evening, and by the copyists should come in the morning when he finished. They had time they arrived the overture was finished. They had

noting; but that this preparation usually cost him an entire year, and most frequently a serious illness." It is related of Handel that being asked about his idea and feelings when composing the Hallelujah Chorus, replied: "I did think I did see all heaven before me, and the great God Himself." He worked frequently burst into tears while writing, and it is said to have been found sobbing uncontrollably when in the act of setting the words "He was despatched." His servant who brought his coffee in the morning often stood in silent astonishment to see his master's tears mixing in the ink as he penned his divine notes.

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Haydn's Art Life

Haydn was wont to sit down at his piano and in a few moments to soar among the angelic choirs. His life entirely for his art, except from all cares. A singular effect of his retired life was that he, who never left his home town, was for a long time the only musical man in Europe who was ignorant of the celebrity of Joseph Haydn. As if late had decreed that everything of ours in music should originate in Paris, Haydn received from a celebrated amateur in that city a commission to compose a piece of vocal music; some select passages of Lullu and Rameau being sent with a letter as models. Thence he returned to his home with simplicity that "He was Haydn and not Lullu or Rameau, and that if music after the manner of these great composers was desired, it should be demanded from them or their pupils; that as for himself, he unfortunately could only write music after the manner of Haydn." His life was uniform and fully occupied. He placed himself at a small table by the side of the piano each morning, and the hour of dinner found him still seated. In the evening he went to the rehearsals or to the opera, which was never far from the theatre in the prince's palace. Such was the course of his life for more than thirty years, and this accounts for the astonishing number of his works.

The Unsystematic Mozart

Like Haydn, Mozart devoted the early part of the day to composition. When an idea struck him, he was not to be drawn from it. If taken away from the piano, he continued to compose in the midst of his friends and passed whole nights, pen in hand. At other times he had a sudden desire to work, and he would sit down and write till the moment of his performance.

In the well-known case of the famous sonata for violin and piano, which he wrote in hot haste at Vienna in 1784 for Mlle. Strinasacchi, Mozart had time only to write out the violin part, and performed the work the next day without putting his own part on paper. He had before him the violin part, with the accompaniment staves below it mostly blank, but with here and there a few bars to indicate a change of figure or modulation. These occasional bits of accompaniment may still be seen in the re-antograph manuscript, written in pale ink. The overture to "Don Giovanni," perhaps the best of Mozart's overtures, was written only the night before the first performance and after the general rehearsal of the opera had taken place. He had arranged that the success, both in the morning and evening, and by the copyists should come in the morning when he finished. They had time they arrived the overture was finished. They had

Now is the time to plan for a summer of joyous musical study. Many musical workers owe their present success to intensive summer study. Hot weather work pays cold weather dividends.

Fun in Music

By W. F. Gates

"Let's have some fun," says the child. "We must excite," adds the youth. "We must have an avocation," says middle age. "Give us peace and contentment," sighs old age. And it's all a matter of having fun. Fun simply is the short name for relaxation, enjoyment, temporary substitution of pleasure-giving activities for necessary grind.

Different people get their fun out of different things. For some there is no greater fun than the pursuit of the dollar. They have dug their heels deep. Others get their fun in games, in sports, in play. Some people even enjoy putting money down a prospective oil well; some prefer to have the hole labeled, "gold mine." Some get fun out of making people miserable; others derive joy from making them happy. It all depends.

Fun has an immense place in the human economy. It means relaxation, change, rest, renewal of youth, rejuvenation of forces, mental and physical. The muscular worker may get his mental and mental worker may derive his physically. The dealer in serious things needs the tonic of froth and soap-bubbles.

Passing other forms of activity, the musician who would pass his musical life in total glooms and tragedies, loses half his life. Besides the deeper things in music, there is vivacity, joy, happiness—even fun.

It has crept into the music of the greatest composers, at times. Even in austere and mathematical old Bach, we may find a touch of fun at rare intervals. We may find humor in Handel, though generally unconscious on his part. Mozart was full of the joy of living and of a fine appreciation of fun. Beethoven had a grim humor that peeped out at times—the Scherzo of the Sixth symphony.

Wagner, according to soaring in the clouds with his gods and demi-gods, when he came down to earth presented in "Die Meistersinger" the most elaborate bit of musical humor—fun—in the operatic repertoire. Richard Strauss gives his best efforts, at times, to ponderous humor. And as the years go on less and less do composers think it beneath their dignity to laugh in their music.

The teacher who would make his musical instruction all serious and formal overlooks a good part of the psychology of youth. The great desideratum is to make play out of work—that is, to put the same zest into work that it is so easy to put into play. And to this end it is a mistake to overlook that "bit of nonsense, now and then." In other words, the more playful bits of music, the joyous, the humorous. These things tend to keep the studio attractive, rather than a place to be led hand-cuffed.

Musical is no less instructive because it has a bit of joy, humor, fun in it. In fact these features may furnish the sugar-coating with which to make palatable many a necessary pill. And the wise teacher makes use of every possible assistant to create interest and enjoyment in the work in hand. Don't overlook fun.

Who Wrote "Amaryllis"?

"Amaryllis," an old French court dance composed by Henri Ghys, was composed by a favorite musician of the court of Henry III (of France), and was first played at the wedding of his daughter, in 1581. The foregoing statement recently attracted our attention, because of its very apparent anachronism.

Henri Ghys was living in Paris as late as 1910, and not since the days of the antichrists have we had records of longevity which would permit the possibility of his having spent the days of even the most precocious compositions, in the court of Henry III.

The documentary history of this once very popular tune follows:

The air, first printed in 1582, and often erroneously ascribed to Louis XIII, was known as *Le Son de la Clochette* (The Sound of the Little Bell), and the first eight measures of it were used by Baltasar de Beaujoyeux (an Italian whose real name was Baltasar) in the "Ballet comique de la Reine" (Ball of the Queen) staged for a royal festival.

Henri Ghys, the son of Joseph Ghys, a well-known violinist who died in Paris in 1848, used this air in a set of piano pieces, his Opus 17. It is Number 27 of the set and had the title *Air de Louis XIII*. Published in 1870, it became very popular, was later known as *Gavotte de Louis XIII* and finally as *Amaryllis*. Only the opening phrase of eight measures is from the original source, the interludes between the repetitions of this seeming to be of Ghys' invention.

Inspirational Moments

Comments of Contemporary Music Lovers

"Is truth worth while? Is beauty worth while? In no other agency do we combine truth and beauty as we do in music."—MRS. JOAN F. LYONS.

"PERSONALLY, I have no particular preference as to instruments or to kinds of selections played. I like all music that is melodious."—THOMAS A. EDISON.

"OBSERVATION and practical experience have thoroughly convinced me how great and beneficent an influence art can and should be in the lives of the people."—ORRO H. KAHN.

"Music is no longer the pastime of the dilettanti. It ministers to the majority, and it is recognized as the most associative and distributive of the arts."—Public Ledger (Phila.).

"Music is wine to the imagination. And the essence of music, originally and in this respect, is rhythm, or the regular recurrence of a pleasant stroke."—MAX EASTMAN.

"THE man who likes bad stuff (music) can come to detect it; the man who has learned to like good stuff has become a lover of it for ever and ever."—PRACY SCHOLLES.

"WITH the turmoil of the world today, music can do more than any other force to satisfy the longings of the soul. It does so because it so consistently takes its inspiration from all acts and creeds and communications."—GRACE W. MAER.

"AN eminent teacher in conversation once spoke slightly to me of the Dowell's music. 'It is not piano music.' Yet I think I would prefer being the composer of *To a Wild Rose* and *To a Water Lily* than of wagonloads of scintillating stuff kept alive by teachers for the sake of technical merit."—ERNEST AUSTIN (English critic).

When Should Pupils Discontinue Music Lessons

By Earl S. Hilton

A PROMISING pupil once remarked, "I am stopping my music lessons because I think I can play well enough to entertain myself and friends; and, besides, I don't want to be a music teacher."

The question comes to us, "Should a student of piano, who plays fairly well a number of fifth-grade compositions of the better kind, find it necessary to discontinue music lessons because she does not want to become a music teacher?"

The inexperienced teacher might answer, "Of course she should stop taking lessons if she plays well and does not want to be a music teacher."

The enthusiastic teacher will remark, "If the pupil grows self-satisfied and wants to quit, let her quit!" The thoughtful teacher might answer, "The pupil should go on with her studies, but how can we prevent her from stopping?"

We answer out of experience with the pupil mentioned, "Even if the pupil does not want to be a music teacher, she should continue music lessons, as she has only reached the stage of progress where a little extra effort will send her toward higher things worth while."

In most instances the pupil's discontinuation of lessons is the teacher's fault. Lack of Ambition, Purpose, Enthusiasm and Energetic Effort are the main reasons for desultory pupils. But if the teacher is weakest, he needs encouragement. But if the teacher is indifferent, how can the pupil be expected to express other than indifference?

When should pupils discontinue music lessons? It is time to discontinue lessons when your teacher ceases to create enthusiasm in you for higher ideals of accomplishment. But, after discontinuing, be sure to find a good teacher who, for some reason does fill you with a desire, to go on to the heights.

"It is impossible ever to be too refined or too intellectual, provided the refinement and the intellectuality are the artistic means and not the artistic goal."

—W. J. TURNER.

Common Musical Sense

By Arthur W. Boynton

"To give almost anything to be able to play the piano even for my own enjoyment." How many times have you not heard the above remark?

Now, playing the piano, perhaps well enough for others than yourself to enjoy, is not so difficult as it first might seem. We will take it for granted that you know nothing about music, except that you would give "anything" to be able to play.

First of all a piano is necessary. The best piano you can afford is the one to choose, whether it be a new or second-hand one. Have it tuned twice a year, after the first has been turned off in the spring and after it has been turned on in the fall.

The next step is to select a teacher. The best one you can afford is the one taking for granted that the better the teacher, the higher the price. But one hour of lessons from a first class teacher rather than four lessons from a fair teacher.

You must begin your lessons with a determination that you are going to play. If you possess a little musical patience and persistence, you will play. Unobtrusively you will be a little nervous. Everything seems so new and your hands so awkward. You must remember that there are many small undeveloped muscles in the hands and arms which are not used to any extent. You will learn to play the piano as you come into action. Technique, to a certain extent, is the proper development of these muscles which enables us to have them under control so that we can use them without affecting the other.

Compare your progress with the development of an infant. First of all the babe tries to sit up. Does it give right up if it doesn't succeed? No! It tries and tries until it is able to do so. Then he cries; tries to stand up; walks by hanging on to things; and finally when confidence is gained the babe who could sit up is running.

That is the way we learn to play the piano. The first exercises seem difficult, but if you will practice and persevere there will come a time when they will seem perfectly simple. The teacher is your guide who shows you the correct way of accomplishing the quickest results. This is the one which leads to correct playing. I do not believe it is possible to become a self-taught pianist. When an exercise is analyzed by your teacher, it ceases to be difficult. You should begin practicing with a perfect understanding of what you are expected to do; then adhere strictly to that. If you experience any pain in your hands stop at once and rest. Bathing the hands and arms in hot water tends to relax the muscles and is beneficial. Never try to practice when you are fatigued. You must feel fresh to accomplish results. The down for half an hour, if necessary, before practicing. An hour or an hour and a half is long enough to practice at one time.

Many young men and women did not have an early opportunity to study the piano. Later they could and would do so but for the dread of starting. Now none of us is too old to learn. Some exceptionally fine pianists did not begin study until thirty years old.

If you are a true musician you will always have the desire to play better and better. You will realize that the greater part of that ability lies within yourself. What you are able to do shows the result of how much you have worked. The artist who renders a program worth to our admiration, shows the result of years of hard continuous work.

Nothing furnishes as much enjoyment as music. To be able to give pleasure to others, as well as to acquire refinement and culture is only taking advantage of one of the greatest gifts of God to man.

A Motet That Stopped Storms

By D. E. Delaney

It is not surprising that music was assigned a supernatural power in the middle ages. The superstitions of Orlando were unbounded. When the Flemish composer, Orlando, was employed by Albert V, Duke of Bavaria, he was expected to lead his choir accompanied by the church dignitaries in a procession around the town as the day long established custom on Corpus Christi day. The day arrived and a terrific tempest arose. It was impossible for the procession to leave the church. It was then decided to have the ceremonies in the church. The choir marched ahead, singing the new motet of D. Lasso, and when it reached the portals the tempest abruptly stopped.

And D. Lasso's motet was thereafter credited with having the power to quell tempests.

THE ETUDE

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section IV.

This Series began in The Etude for January

Teaching Six-Eighth Time

Before beginning the study of 6/8 time, 2/4, 3/4 and 4/4 time should be thoroughly understood. Keep a few exercises in 6/8 time in daily practice for two or three months. *Write on the subject, teach it thoroughly.* To explain a matter to a child, once is not sufficient. Reiteration is what counts.

You may teach it thus: "In 6/8 time there are six counts to a measure and an eighth note gets one count. A quarter note will now get two counts and a dotted-quarter note three counts."

This should be recited by the pupil at each lesson. *Telling is not teaching; and it is only by endless repetition that a point is finally impressed firmly and unforgettably in a child's mind.*

Next, explain that there are two accents in 6/8 time—a primary accent on count "one" and a secondary accent on count "four." In other words, the rhythm, or pulse, is "two" to a measure. This is important.

When the pupil can play exercises (like the one below, for instance) perfectly and easily, counting six counts to each measure and accented "one" and "four," place a gold star by the left hand side.

Ex. 3

Ex. 5

Later, perhaps the following week, explain that instead of six counts to a measure, 6/8 time may also be counted two counts to a measure, counting the "pulses" or "beats" (one and four). This gives the correct rhythm and is invaluable.

Slowing walking through 6/8 time is both laborious and incorrect. Have all exercises in 6/8 time played at sufficient rate of tempo to make the rhythmic pulse—two beats to a measure. When this can be done easily place another gold star on the right hand side of the piece. Pupils who have had a good standing in 6/8 time in their foundation work are a joy to teach in the later stages.

A Dot After a Note

Perhaps the next difficulty we will have to face will be the teaching of an exercise with a dot after the note. Definition: "A dot after a note increases its value by one-half the value of the note."

The whole note gets 4 counts; the dot gets 1/2 of 4, or two counts, making a total of 6 counts.

A dotted half note (3/2) gets 3 counts.

The half note gets 2 counts; the dot gets 1/2 of 2, or 1 count; making a total of 3 counts.

A dotted quarter note (3/8) gets 1 1/2 counts.

The quarter note gets one count; the dot gets 1/2 of 1, or 1/2 count; making a total of 3/2 counts.

The Pupil Should Count the Note and the Dot Separately

For instance: In counting a dotted whole note, the teacher's right hand to the dot and count two more. This forms the habit of observing the dot; and that is, at least, something.

Some teachers advocate writing dotted notes this way:

Ex. 3

that is, placing the dot in the approximate place in the measure where it is counted. Caution: Do not leave the pupil with the idea in his head that "a dot adds one count."

Doubtless you will be teaching exercises like the following:

Ex. 4

Do not count "and" for the eighth note. Use either of three words "hush a bye," "Rock a bye," or "Bobo-link." In each case the second syllable is spoken lightly. "Bobo-link" for instance, not "Bob-o-link." The music should be accented exactly as the words are spoken. Many pupils either stop the time in the left hand or "punch" the eighth note, making it stand out instead of playing it softly. Music has light and heavy notes just exactly as a language has light and heavy syllables; and it is just as incorrect in playing the piano to accent the wrong note as it would be to stress the wrong syllable in a word when speaking or reading.

Wrist Staccato

Speed in staccato passages requires either finger or a wrist staccato. The former is not advisable in the very beginning.

Have the following little exercise kept in practice for the first year's work; played with pure wrist staccato. The pupil may be told to imagine that he has a pair of springs at the wrist, which pull the hand back quickly at the wrist like a "jack in the box." You may pretend that the keys are red hot and tap them lightly, the hand springing back at the wrist (using the same action with which you test a hot iron). A quiet forearm is desirable, but you will find that a rather peculiar quality of this exercise is its tendency to cause the pupil to stiffen the elbow. Watch it carefully.

How to Select Pieces

I refuse to hazard a guess as to the psychology of it, but for some reason or other adults as well as children love a piece of "sheet music." The same identical piece in an album or a book has an entirely different effect. It must be "sheet music." The wise teacher will capitalize this enthusiasm and assign pieces regularly, after about the first three months of lessons. At least as much may be learned from a carefully selected piece as from an etude or exercise. I have a selection of a dozen or more etudes or exercises that I have a core and more than I have worked many years to get together—I must have sifted several thousands for these few. But they are pieces that are "tried and proven." The test has been applied. What test? The child is the court of last resort. These pieces have been able to arouse his interest. This is the indispensable. Do not use stuff like "My Ma's Waltz." It is an insult to the intelligence of even a child. *Memorize all pieces.*

For this purpose THE ETUDE is a gold mine. Naturally, being a magazine with an universal appeal, it has to minister to the needs of different tastes. Perhaps some of the material cannot be used, but in nearly thirty years of constant reading of it, there has never been an issue from which I have not been able to get something. When you find a good number write it down in a note book—composer, grade and other information—among several copies.

Classical Versus Standard Teaching Pieces

As I have said before, a modern idea much in vogue at the present moment is "service"—something of use, practical. The radiophone, the electric light, the parlor or drawing-room, with its closed doors, except when company came, has given way to the nice light, comfortable, everyday living room. Do you not think it is about time that we music teachers did away with some of our antiquated ideas, and gave up trying to make our pupils play a Bach Invention or Clementi Sonatina—a piece which when he starts to practice, father gets up and

—concentrate and work up by slight degrees. Most pupils do not know what the letters s-o-w spell; at least, they play as if they did not.

Study in small sections. "Don't bite off more than you can chew." Four measures are enough to do at one time; which will be astonishing news to many who read after page or clear through a composition at once. Better do four measures and do them well, than four more and eight are done. In that way genuine progress is made and our goal of perfection reached.

Mark Repeated Sections

Look through a piece and mark in parentheses all repeated sections; then count the number of entirely new measures, and differences, and oftentimes it is surprising and after page or clear through a composition at once. Better do four measures and do them well, than four more and eight are done. In that way genuine progress is made and our goal of perfection reached.

Interpretation should not be attempted nor thought of until all of this foundational work is out of the way, and the better it is done, the sooner it is disposed of. Enthusiastic temperaments will have a struggle to hold themselves in check; but remember that a display of enthusiasm or temper sometimes is an instrument very heated, with hair disheveled and, if you are a man, with necktie awry, it does not mean always that you have played like a god. You probably have enjoyed yourself very much, but you may have played like a fool. You may have let loose your feelings and expressed yourself; but what of your auditors and art? Learn foundational study and beware of over-self-expression.

Cold-Blooded Practice

Practice must be analytical, cold-blooded, studied and worked over until one knows his ground, then, and all, comes interpretation, bringing out the soul of the music and its divine message to us mortals here below. We should undertake this with clean hands, a pure heart and mind and with our unsullied by false notes, wrong time, inaccurate fingering and all of the blots, which are part of imperfect practice to mock and deride us in moments meant for the soul's exaltation.

There are many roads to Parnassus, and good, too; but one that surely will lead up to the mountain-side, and the climber can gain a broad view of the valley below and reach the summit by easy approach, is foundational practice.

Suggested "Self-Test" Questions on Miss Copp's Article

1. Is accuracy always a gift?
2. What do psychologists tell us thought does to the brain?
3. What is the first aid to accuracy in piano playing?
4. Which hand, in a new piece, should be studied first?
5. What is the advantage of studying in sections?

"THERE is, perhaps, no more vital problem for the young musician than to find out the occupation for which he is best fitted by talent."—CHARLES H. FENNELL.

"The longer I play, the more I lean to the old masters as against the modernists. It is not such a limited field as one might think; after all, all, no two of us play them alike."—ERNEST ZIMBALIST.

Isolating the Rhythm

By Eugene Di Prani

MUSIC is, or should be, composed of three elements: Rhythm, Melody and Harmony.

Modern music tries to emancipate itself from these three "tyrants" and, to a certain extent, has succeeded in so doing. It really is difficult to discover in modern music musical conceptions any trace of these constituent elements, very scanty melody and instead of harmony, complete dissonance.

Let us speak today of dear, time-honored Rhythm. There are musically gifted students who are lacking in rhythmic feeling. Especially when it comes to syncopated figures, to "irregular" pauses, they are at a loss. There is a lack of understanding and perform them. That is had enough if the pupil is playing alone; but, at least, it does not interrupt his performance; and, in spite of the faults, he can continue his playing. The case is, however, aggravated in ensemble playing where other performers are involved in the blunders of one. Like the "Siamese twins," they are more or less bound together. In all cases, if the one does the other must share his fate. All case, if the one stumbles, all the others must stop. There is most start again from the very beginning. There is nothing more exasperating than a player without exact rhythm; and I have often pondered ways and means to instill some rhythmic feelings into those who are lacking them.

First I had the pupil make rhythmic exercises with a pencil, beating on the table. That expedient helped some; but it proved tedious. I had to find something more pleasing, more "palatable," and found that the thought should be expressed. In music a form may consist of one or more periods. When more than one is used, they must be sufficiently contrasted to create homogeneity and be more or less contrasted for the sake of variety and interest, the last one ending with a full and decided close.

A composition containing but a single form is said to be in unitary form. It may have almost any number of periods, though usually not more than three are used. Single church tunes and folk songs are in unitary form. The slow, introductory movement of the "Der Freischütz Overture" is a noteworthy example in a single period. For the strong contrast of notes I use four fingers (2, 3, 4, 5) together. For the weaker notes the thumb. Thrills and repeated notes are played with a rapid side motion of the hand, like the tremolo on the piano.

After having gone through these exercises I have the pupil "drum" on the tambourine entire parts of pieces, where the rhythm offers unusual difficulty. In this way I "isolate the rhythm" and present it to the pupil divorced of the two other elements, the melody and the harmony. "Divide in two" is the motto of some old French. We do the same thing in music, although with a more peaceful and noble end in view. We divide one friend, the rhythm, from his two pals, and thus, isolated, we overpower him.

There are many roads to Parnassus, and good, too; but one that surely will lead up to the mountain-side, and the climber can gain a broad view of the valley below and reach the summit by easy approach, is foundational practice.

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With my pupils the tambourine has now become a valuable aid in the study of rhythm. They have a lot of fun with it and, in this way, they learn to master one of the most difficult branches of music.

Fundamental Music Forms

By Alfredo Trinchieri

In all writing, whether literary or musical, the first consideration, of course, is to have something worth saying, and after that, to choose the form in which the thought shall be expressed. In music a form may consist of one or more periods. When more than one is used, they must be sufficiently contrasted to create homogeneity and be more or less contrasted for the sake of variety and interest, the last one ending with a full and decided close.

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The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Tightened Muscles

I have a very nervous little boy whom I cannot relax. He continually depresses his shoulders. While he is playing he is in the habit of holding onto the piano or keeps it in a certain position. I have given him finger and wrist exercises to do on a table. He has learned to relax while doing these, but as soon as he goes to the piano he tightens up again. It is agony for him to try to play hands together. Are there any hopes for him?—ANXIOUS.

One of the chief difficulties in acquiring muscular control is to keep the finger firm while the wrist is still relaxed. Have the little boy hold a large baseball firmly in his hand. This will give his fingers the proper shape relative to the back of his hand. Then, keeping the fingers firmly in this position, let him hold a key down with each finger in turn, while he works the wrist up and down as far as possible, using the fingers as a kind of hinge, thus:

This exercise should be repeated whenever his knuckles tend to lift inward. If you keep the baseball before his mind, perhaps he will sit up and take notice!

Pedaling and Fingering

Pedaling has often confused me. Should the pedal marks be followed precisely, as to lowering or raising the damper pedal, or should one study the effects for himself? I have been taught to press down the pedal after a given note has been struck, but in some cases the pedal marks indicate clearly that in many instances the note to be pressed down before the note is struck. Can you recommend the more accurate illustrations.

In regard to fingering, not considering misprints, should only the fingers that are marked be used?—E. S.

Both of these questions concern the markings which are found in edited piano compositions. Generally speaking, one should regard such markings as a possible help, but in no case as absolutely decisive, since they are always subject to printers' mistakes or to errors of judgment on the part of the editor.

Take the matter of the proper use of the damper pedal, for instance, for which ordinary marking is *Ped.* where it is to be depressed and *where* it is to be released. As far as the first sign is concerned, one might press down the pedal anywhere over the three letters, so that the direction is hopelessly vague. Another kind of marking that is much more definite is either *l* or *r*, the vertical lines showing just where the pedal is to go on or off. Separate notes, placed beneath the staff, are sometimes similarly used, though they are open to the objection of confusion with the regular staff notes.

All such markings, however, should be tested by one's own judgment and aesthetic sense. In most cases the pedal should be depressed directly after the note which is to be sustained in the sound; this way, confusion with the preceding note is avoided and life is added to the tone by the addition of the sympathetic vibration of other strings. But in quick tempo, where the measures are separated by staccato notes or rests, it may be well to use the pedal directly on the first beats of the measures. I can think of no reason why the pedal should ever be depressed before the note is struck. For a book on the subject, consult *The Pedals of the Pianoforte*, by Hans Schmitt (Presser).

Again, as to fingering I teach my pupils to use the fingering that is given unless I change it for them specifically, or unless they can find for themselves a fingering that is obviously better adapted to their hands, in which case they should mark the alterations definitely over or under the notes. After all, the best fingering is that by which the effect desired is gained in the

simplest possible way. What this way is, is often a matter of individual opinion; hence we find the same passages fingered radically differently by different editors, all of whom obviously cannot be right. Take the following right-hand passage from Chopin's *Ballade in A-flat*:

Above this passage is indicated the fingering generally employed; and below it is the fingering suggested by Mark Hambourg in his book *How to Play the Piano*—a fingering which he justifies on the ground that it substitutes stronger for weak fingers, eliminating the fourth finger entirely.

There are many such theories about fingering, some of them resulting in fussy and awkward motions. Weigh them all carefully, and let your own common sense cast the deciding vote.

A Nervous Pupil

I have a pupil nine years old, who is of a very nervous disposition, so that I have trouble in getting her to use the correct movements in playing. What would you advise? She is continually twisting her fingers about the G.

Don't worry too much about irritating motions, but gradually eliminate them by suggesting better positions. Perhaps the greatest cause of such twisting is in putting the thumb under the other fingers or the other fingers over the thumb, especially in playing scales. A valuable aid toward quietness is in keeping the hands continually turned toward each other, as though they were "toeing in," thus:

This position is perfectly easy when the hands are near together and directly in front of the body; but it becomes increasingly difficult as they separate, especially when the right hand is playing the higher notes; so that this is where your pupil will need the most careful watching.

Otherwise, keep her wrist relaxed; see that, by using the easier forearm rotation, she avoids jumping her wrist up and down; and exert a calming influence over her refractory nerves by every possible means. Nervousness will do no great harm if it can only be kept under the arm, and does not run down into the wrist and fingers! notes.

Studies and Counting

(1) Please print a list of studies suitable to be used in connection with the Presser books or Mattheson's Graded Course, from Grade 4 to Grade V, inclusive.

(2) Should the teacher insist that the pupil count aloud?—L. G.

(1) Gurliot, Op. 117: *The First Lessons* Loeschhorn, Op. 65, 3 books Brauer, Op. 15 Berens, Op. 61, books 1 and 2 Cramer, books 1 and 2 (von Bülow edition) Heller, Op. 46

Steadiness of Tempo

How should one develop in a child a capacity for imagining a basic pulse and returning to it after an overture of any kind?—AT. R.

The whole matter resolves itself into the question as to how to develop a child's power of realizing and controlling tempo; for if he is able to do this, he need have no difficulty in returning to a tempo after it has been once established.

We often hear it said, and perhaps say ourselves in a moment of despair, that such and such a person has absolutely no sense of rhythm. But this cannot be true, if the person is able to walk steadily along the street; otherwise we suspect him of having violated the Volstead law. Every person has a pretty reliable metronome within him, in the regular pulsations of his heart; and it is this inward monitor that makes it possible for him to walk steadily, to hammer with even strokes, or to play an orchestra without receiving a rap from the conductor's baton.

So, the trouble arises not from a lack of the rhythmic sense, but rather from a failure to pay attention to the demands of that sense. And, I regret to say, this failure is generally the fault of the teacher, who is so occupied with correct notes, finger-motions and all the details that he overlooks the most important factor of all, namely the measurement of the music; just as though one should stock a dry-goods store full of all kinds of wares, and should omit to provide yardsticks, allowing the clerks to measure, only by guess-work!

Hear what Tobias Matthay, in his *Musical Interpretation* says on this subject:

"Believe me, no one ever plays 'out of time' if he really attends to time. The fault is that pupils do not attend, even find it impossible to attend—but only because they have not learned to do so. It is precisely such attention which will have to teach them, every pupil you have, and all the time.

The only way to teach time is unremittingly to insist on the pupil attending to their own sense to Time-throb or sense of Rhythm while they have the chance. Do not allow their rhythmic attention to flag for a moment while they are with you. Moreover, you, yourself, will have to be alert all the time, else your own imitative sense will cause you unconsciously to follow their lax pulse-feeling, and you, yourself, being misled, will fail to notice their aberrations from Time-continuity. You must be alert all the while so that your own Time-sense may remain accurate, and so that you may compare your pupils' doings (in this respect) with what you feel is imperative."

Let me add that Mr. Matthay practices what he preaches; that every instant while he is giving a lesson he is either following intently the throbs or the rhythm, or is pointing on the pupil for neglecting it.

From the beginning, then, teach the child to feel accurate and constant pulses; and do not allow him to make modifications of tempo until he has acquired the proper time-stability. Give him exercises in marching, clapping his hands, beating time, and counting out loud. Teach him the rhythmic pitter of each piece by having him drum it out with one finger, on a single tone. Also play the part for one hand while he plays that of the other.

And remember, too, that the most stabilizing factor is accent. I have heard pupils play at recitals with perfect equality of notes, but in a staccato, monotonous style that was unbearable. Accent, more than anything else, evidences attention to the beat, and vitalizes the whole performance. So insist on accent continually: too much of it is far better than too little.

Is the metronome a help, you ask? Sometimes, yes. Finger exercises and purely mechanical studies may employ it with advantage, to a limited extent. But used too much, it will take away the pupil's self-reliance, just as a coach artificially boozes up the swimmer. To quote Matthay again:

"You see, the pupil has to learn to play to a pulse-throb of his own making all the while; it is therefore of very little use indeed learning to pay obedience to an outside, machine-made pulse-throb. The only rhythmic sense a metro-nome is apt to kill the finer time-sense implied by Rubato."

A PORTRAIT OF ROSSINI

A PORTRAIT OF ROSSINI
In a study of Rossini appearing in the *Musical Quarterly*, Edgar Istel quotes a delightful passage from Ferdinand Hiller's "Briefe Ungenannte" (Cologne, 1877) in which we are given a vivid pen-portrait of the composer of "William Tell."

the country gradually grown to the full height of a European celebrity, in contact with the most refined society, he remodeled himself into a highly cultured man and a man of great social and political propensity for the time. He was a good talker, a good singing monkey, or, at least, smiling from ear to ear, and he pleased, the part of a reserved gentleman without doing violence to his natural disposition. He was, though not a perfect Frenchman, a perfectly pure French, his voice and whole intonation being of a most melting quality. His well-timed and judiciously chosen allusions to his own country and to his own conduct in their continual play of astuteness and charm, acuteness and kindness, tenderness and morality, lent him an irresistible attraction, and one who so markedly distinguished him from the other pleasures of the moment was the way he expressed it. At that time in Paris he was excessively complacent, the consequence of his success in the world, and he had a certain fondness for his bed, and had written many of his loveliest numbers while recumbent between waking and sleeping. It was at a dinner party, where he had been introduced to a child, at table I very likely made a rather serious face and had very little to say, *«Vous-êtes l'homme le plus gai que j'aie jamais vu, et vous n'avez rien de la pape!»* ('You are the liveliest man I ever met—after the pope!'), he said afterward."

"Music is dual in its nature; it is material as well as spiritual. Its material side we apprehend through the sense of hearing, and comprehend through the intellect; its spiritual side reaches us through the fancy (or imagination, so be it music of the highest class) and the emotional part of us."—KREIBIEL.

THE ATTIC OF RUBINSTEIN

"In Vienna I gave lessons mostly at cheap rates," confesses Anton Rubinstein, one of the greatest pianist and composers of all time, in his *Autobiography*. "I lived in the attic of a large house and often for two or three days in succession I had no money even to pay for a dinner at the nearest restaurant. I was without food. I had hired was fairly bare, but soon I had crowded every corner of it and literally carpeted the floor with my writings. And what did I not write in those days of hunger! Every sort of composition, not only in the department of music, but operas, oratorios, symphonies and songs, but articles, philosophical and critical. I wrote in the attic! I even wrote a paper for the benefit of a single reader—myself. And how I suffered from hunger. . . . It was now two months

since I had called on Liszt. He took it into his head to pay me a visit, and one day he made his way up to my attic accompanied by his usual retinue—a certain prince, a count, a doctor, and artist—all ardent admirers of the master. The first sight of my quarters seemed to shock the whole party, more especially Liszt himself, who, during his sojourn in Moscow had visited my family and knew our style of living. He showed, however, much tact and delicacy, and in the most friendly manner asked me to dine with him on the same day—a most unexpected invitation since I had been so long suffering from hunger had been gnawing me for several days. After this I was always on good terms with Liszt until the time of his death."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive
and Interesting

Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

GLINKA'S HONEYMOON OPERA

Two first truly Russian opera was Glinka's "A Life for the Tsar." Possibly his extraordinary success with it was due to the fact that its inception was the result of a close friendship and marriage, according to M. Montagu-Nachar's little biography of Glinka. From this we learn of the bride: "Her sister was the wife of his friend, and she was the daughter of the petrograd Glinka met the young woman. In May, 1835, Maria Petrovna Ivanova became his wife. During the courtship he came in for a little circle of friends. They were accustomed to meet at the house of the poet, Joukovsky, then holding a position in the royal family. Among them were Pushkin, Viazemsky, Odioevsky, Viohlerky and Gogol, who on one occasion after another were introduced to him. Afterward used by Moussorgsky as the foundation of his unfinished opera of that name.

"At one of their gatherings, Joukovsky suggested a plot, offering to write the book-

"At one of their gatherings, Joukovsky suggested a plot, offering to write the book of the proposed opera and actually completing some verses. . . . Joukovsky's reason for abandoning the promised work

was that he had no leisure for additional labors. He was able, however, to procure the services of the Tsarevich's secretary, Baron Rosen, an erudite German litterateur.

"Having settled the plan of his opera, Glinka took the steps which, as may be gleaned from his correspondence at that time, he hoped would bring him life-long happiness. This hope, as we shall see, was not to be realized.

"Early in the year he betook himself with his horse to Novospasskoi, and lost no time in setting to work on his opera. During a journey to Novgorod, he composed its famous nuptial chorus in 5-4 time.

"Conjugal felicity seemed now to the young husband to be the one thing needed to inspire him. The words, 'I am so splendidly,' runs the autobiographical account, 'Every morning I sat at my table and wrote about six pages in small score. . . . In the evening, sitting

on the sofa, surrounded by the whole family, and occasionally by a few intimate friends as well, I was for the most part oblivious of what was going on around me. I was wholly absorbed in my work."

RUSKIN'S SINCERITY

JOHN RUSKIN, an authority on painting, sculpture and architecture, was no musician, but at least he admitted it conditionally. He was a member of the orchestra (as once great pianist, afterward conductor) of the Halle Orchestra in Manchester, England) by his son and daughter, we learn the following year.

Ruskin asked him to come and play to a school of young girls in whom he was greatly interested. My father readily consented, and as the program was arranged, he was the first time he had played to him, he was careful to select what was most great and most beautiful, and played his very best.

My father told me about to leave, one of the girls told me she had been practicing Thalberg's arrangement of *Home, Sweet Home*, and would very much like to play it for him.

My chagrin, Ruskin, who had been politely apocryphal, now became enthusiastic and told him that was the piece he liked best, and a week later he came and played it for him at the time but it got

MUSIC AND

NEEDING to have his umbrella repaired in Portland, Maine, Mr. Winthrop P. Tryon wandered into the establishment of a tailor, umbrella maker and all-around craftsman who, it appeared, also was a violinist. The fact led Mr. Tryon to write as follows in *The Christian Scientist Monitor*: "I was told about the umbrella mender that he practices the craft of violin making and belongs to the Violin Makers' Association of Maine, which holds annual competitions and crowns the best instruments built by a member within the year. So I wrote him a note asking him to make me a violin, a twin music and umbrella is what I wanted me. Did not thousands of men and women once on a time stand under um-

to the cars of the Professor how disappointed my father had been, so he wrote him the following letter:

"Dear Mr. Hallé, My 'children' tell me you were sorry because I liked that 'Home, Sweet Home' of the Brothers. I, however, having expected better sympathy from me but how could you—with all your knowledge of art, and of men's minds? Believe me, *you cannot have sympathy from any untaught person respecting the higher nobleness of composition.* If I were not with you, you would not make me feel that I am quite capable of doing so were I taught—but the utmost you ought *ever* to hope from a musically-illiterate person is honesty and modesty. I do not, should not, expect you to sympathize with me about a bit of music, but I know that you will tell me I liked it, or fancy you liked it to please me."

We learn, with amusement, that Hallé represented the suggestion that he could not appreciate Titian without a year with Ruskin!

MUSIC AND UMBRELLAS

"But the relation of music to umbrellas in Portland is one of the heritages of the town. In the thirties, Jacob S. Paine, father of John Knowles Paine, ran an umbrella manufacturing on Middle Street; in the forties he traded in hats, caps, umbrellas and musical instruments at the corner of Temple and Middle Streets, and in the fifties his stock included, according to the advertisements of the time, umbrellas, parasols and Chickering pianos.

"Young Paine, then, may be said to have begun his musical education under an umbrella."

In Portland, Maine, Mr. Winthrop P. Tryon wandered into the establishment of a tailor, umbrella maker and all-around craftsman who, it appeared, also made violins. The fact led Mr. Tryon to write as follows in *The Christian Science Monitor*: "To note about the umbrella mender that he practices the craft of violin making belongs to the Violin Society of Portland, Maine, which holds annual competitions and awards the best instruments built by a member within the year, as far as I purpose to go. Finding a connection between music and umbrellas is what interested me. Did not thousands of men and women once on a time stand under um-

THE ETUDE

WHAT STRADIVARI GOT FOR HIS VIOLINS

Scarcely huge sums are now paid for genuine Stradivari violins that it is interesting to learn what the great Cremona violin-maker himself got for the instruments he shaped during his long life of ninety-three years. The extract is from his biography by the famous London dealer, W. Henry Hill, Arthur F. Hill, Ltd., London, 1927. Mr. E. Hill, in discussing certain transactions, states as follows: "If we now return to the estate of Pétis, and similarly multiply the purchasing power of four hundred dollars, we find that in the year 1760, four hundred dollars would buy us two hundred and forty francs—let us say £10, and as we do not believe any decided rise in the value of Stradivari instruments had taken place within thirty-five years of his death, we can since their superiority to all other violins tested by the time of the Amati and the Guarneri, we may with considerable prob-

"Having settled the plan of his opera, Glinka took the steps which, as may be gleaned from his diary, were to bring him life-long happiness. With this hope, as we shall see, he did not to be realized.

"Early in May he betook himself with his bride to Novosadko, and lost no time in getting to work on his opera. During a journey to Novgorod, he composed it. A famous nuptial chorus in 5-4 time.

"Conjugal felicity was to be the theme of the opera. 'I wish to be able to do to inspire him.' The work progressed splendidly,' runs the autobiographical account; 'every morning I wrote a page, a small score.' In the evening, sitting on the sofa, surrounded by the whole family, and occasionally by a few intimates from the theatre, he would read and be oblivious of what was going on around him. I was wholly absorbed in my work."

THE ETUDE

IN THE CAVE

In characteristic vein; a good study in *staccato*; from a new set of pieces by a popular writer. Grade 3.

CEDRIC W. LEMONT

[illegible]

TENDER CONFESSION
WALTZ
for dancing. Grade 4

A charming waltz movement, primarily intended for recital use, but practicable for dancing. Grade 4

Tempo di Valse M.M. $\text{♩} = 68$

THE ETUDE

AUGUST NOELCK, Op. 234

Tempo di Valse M. M. ♩ = 68

A charming waltz movement, primarily intended for recital, for piano

15

TRIO

15

TRIO

* From here go back to the beginning and play to *Five*; then play *Trio*

[illegible]

TRÄUMEREI
REVERIE

R. SCHUMANN, Op. 15, No. 7

For an analysis of this composition see the article by Clayton Johns on another page of this issue.

Andante espressivo M. M. ♩ = 58

For an analysis of this composition see the article by Clayton Johns on another page of this issue.

Andante, espressivo M. M. = 58

mf

1 (9) 2 (10) 3 (11) 4 (12) 5 (13) 6 (14)

a tempo

rit.

mf

7 (15) 8 (16) 17 18 19 20

21 22 23 24 25 26

27 28 29 rit. 30 31 32

p

SECOND MAZURKA CAPRICE

WILSON G. SMITH, Op. 48, No. 2

A showy drawing-room mazurka by a prominent American composer, Grade 4.
Tempo di Mazurka V.M. ♩ = 120

THE ETUDE

THE ETUDE

FÊTE POLONAISE

F. HIMMELREICH

A brilliant recital number with a delicately contrasting Trio, Grade 4.

Con brio M.M. ♩ = 108

ben marcato

MARCHE MIGNONNE

SECONDO

RUDOLF FRIML

A typical "toy soldier" march, by one of the most popular modern writers.

Alla Marcia M.M. ♩ = 126

CODA

TRIO

✱ From here go back to § and play to ♪; then play *Trio*.
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MARCHE MIGNONNE

PRIMO

RUDOLF FRIML

Alla Marcia M.M. ♩ = 126

CODA

TRIO

✱ From here go back to § and play to ♪; then play *Trio*.

SECONDO

THE ETUDE

*** From here go back to the beginning and play to ♯ then play Coda.
A plaintive characteristic melody, richly
and tastefully harmonized.

INDIAN LOVE SONG

CHARLES WAKEFIELD CADMAN

SECONDO

With lightness and simplicity M.M. ♩ = 69

THE ETUDE

PRIMO

*** From here go back to the beginning and play to ♯ then play Coda.

INDIAN LOVE SONG

CHARLES WAKEFIELD CADMAN

PRIMO

With lightness and simplicity M.M. ♩ = 69

SPINNING SONG

from "THE FLYING DUTCHMAN"

This is the transcription by Spindler, less difficult than Liszt's, but equally effective. Grade 5.

RICHARD WAGNER
Arr. by F. Spindler

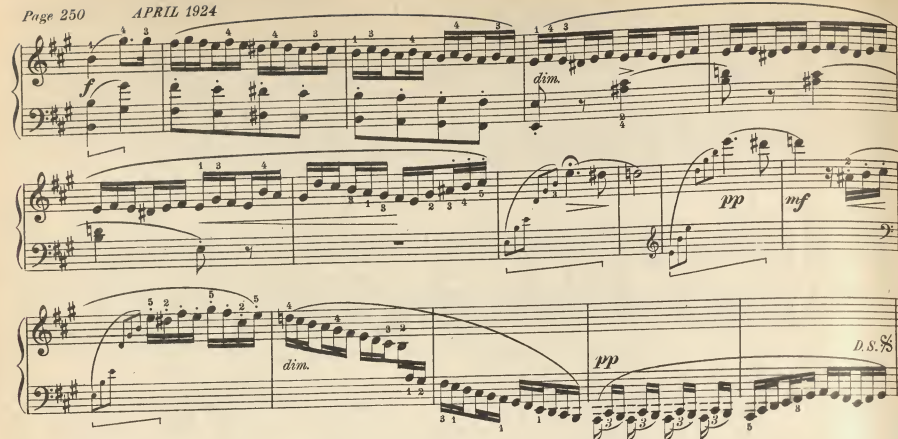
Allegretto moderato M.M. ♩ = 82-104

pp *r.h.*
l.h.
Melodia marcata
1
2
un poco rit.
cresc. *f* *dim.* *p* *rit.*
a tempo
pp *f* *dim.* *l.h.*
r.h. *cresc.* *dim.*

mf
ff
Last time to Coda
pp
ppp
Coda last time only
p *molto rit.* *a tempo*
dim. *ppp*

THE ETUDE

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JAPANESE TEA PARTY

A lively little teaching number, with some quaint harmonic effects. A good study in phrasing. Grade 3.

FREDERICK KEATS

Allegretto scherzando M.M. ♩=108

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* From here go to the beginning and play to A; then play Trio.

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RUDY WIEDOEFT

HAUNTING DREAMS

WALTZ

THE ETUDE

A showy waltz movement for study or recital use. Grade 4½

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 54$

Tempo di Valse M.M. 54

mf

cresc.

a tempo

ff

Animato

sostenuto

cresc.

poco a poco fff

f Fine

Meno mosso

p melodia assai cantabile

TRIO

cresc.

brillante

mf

ff

fff

rall. e dim.

THE ETUDE

a tempo

THE ETUDE
a tempo
mp

cresc. *ff* *decresc.*

Fine of Trio (D.C.) *ff*

*D.C. Trio ***

** From here go back to *Trio* and play to *Fine of Trio*; then go to the beginning and play to *Fine*.

DANCE OF THE ELVES

A rollicking caprice. This number may be used as a study in touch and in the even alternation of the hands. Grade 3.

PAULINE B. STORY

Lightly M.M. ♩=126

Lightly M.M. ♩ = 126

PAULINE D. SCOTT

f *mf* *Fine* *D.C.*

CHANSON D' AUTREFOIS

A charming number, in the manner of the olden days, by a contemporary Belgian composer.

JEAN ROGISTER

Mouv! de Gavotte

VIOLIN *mf*

PIANO *mp*

poco accel. *a tempo* *rit.*

mf *mf a tempo* *dim.* *rit.*

a tempo *p* *rit.* *accel.* *p* *rit.* *accel.*

p *a tempo* *rit.* *accel.*

p *rit.* *mf* *f* *mp* *f* *mp*

rit. *mf* *f* *mp* *p*

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rit.

p *f* *mp* *f* *mf* *rit.* *p*

mp *mp* *rit.* *rit.*

molto lento *pp* *rit.* *pp*

pp molto lento *rit.* *pp*

CHURCH FESTIVAL MARCH

R. M. STULTS

Useful as a Postlude or for indoor marching.

Moderato M.M. 4-108

MANUAL *mf* Sw. *f* *mf* *f*

PEDAL *Gt.*

Full Org. *ff*

Sw. *ff Full Org.*

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APRIL 1924

THE ETUDE

Fine

S.W.

Gt.

m.

S.W.

S.W. Str. & soft Reads

Gt.

Fl.

D.C.

A humorous characteristic number based upon a familiar theme. Grade 2 $\frac{1}{2}$

Tempo di Marcia M. M. $\text{♩} = 126$

THE DONKEY TRAIL

from "BRECKINRIDGE PARK"

APRIL 1924

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THURLOW LIEURANCE

Tempo di Marcia M.M. = 126

Haw-he Haw-he-haw.

(Rooster crowing in the distance.)

Haw-he Haw-he-haw.

(Rooster)

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COME, SEE THE PLACE WHERE JESUS LAY

EASTER SONG

PAUL AMBROSE

Moderato

f *dim.* *rall.*

Come see the place where Je - sus lay, And hear An - gel - ic watch - ers say,

p

He lives who once was slain! He lives who once was slain! Come see the place where Je - sus lay, He

rall. *p*

Recit. mf

lives who once was slain. Why seek the living 'midst the dead? Re - member how the

rall. *p*

a tempo *prall.*

Sav-iours said That He would rise a - gain, That He would rise a - gain.

rall. *a tempo* *prall.* *cresc.*

animato *f*

O Joy - ful sound! O glo - rious hour,

rall. *f animato*

When by His own Al - might - y pow'r He rose and left the grave, He

rall. *a tempo*

rose and left the grave! Now let our songs His tri - umph tell,

rall. *a tempo*

Who burst the bonds of death and hell, And ev - er lives to save. Who

rall.

rose and left the grave - He ev - er lives to save. He

rall.

molto rall.

ev - er lives! He ev - er lives! Re - member how He rose - to save.

cresc. cen - do *molto rall.* *f*

ROBIN, SING A MERRY TUNE

Paul Bliss

ERNEST NEWTON

Allegretto

ff gaily *dim.* *mf*

Rob-in, sing a mer-ry tune—

cresc. *cresc.*

On this mer-ry mer-ry morn-ing, Sing to wake the drow-sy world For the Spring at last is com-ing,
Buds and brooks and breez-es tell "Spring is com-ing Spring is com-ing!"

p a little slower *mf a tempo* *cresc.*

Rob-in, dear, your notes are sweet, Once a-gain your call re-peat; Sing! for time is all too fleet,
Rob-in, with your vel-vet tone, Sing a song of Win-ter gone, Sing a car-ol; Spring is com-ing,

p colla voce *mf a tempo* *cresc.*

Oh the mer-ry morn-ing! Oh the mer-ry mer-ry morn-ing! Ah! Ah!
Love-ly Spring is Love-ly Spring is com-ing! ing!

f *ff* *dim.*

cresc. *f* *rit.*

Ah! Oh the mer-ry, mer-ry, morn-ing!
Love-ly Spring is Love-ly Spring is

p slower

ing! *ff a tempo* *dim.* *dim. e rit.* *mf*

Rob-in, sing-ing soft and low,

dim. *dim. ad lib.* *colla voce*

Ah! my thoughts go roam-ing! com-ing. Ah!

LOVIN' YOU

N. LOUISE WRIGHT

Allegretto
With much freedom

p *colla voce*

I'm just a lov-in' you to-
I'm hop-in' you are lov-in'

con Ped.

day, dear, Lov-in' you, lov-in' you, And all my thoughts are just of you dear, Just of
me, dear, Lov-in' me, lov-in' me, That you are feel-in' just like me, dear, Just like

a tempo *rit.*

you, Just of you, dear; For just the ver-y thought of you dear, Makes joy and glad-ness linger
me, Just like me, dear, Ah, life would be a dear-y place, dear, With-out the love I'm giv-in'

a tempo *rit.*

near you. I'm just a lov-in' you to-day, dear, lov-in' you, lov-in' you.
I'm just a lov-in' you to-day, dear, lov-in' you, lov-in' you.

a tempo *rit.* *D.C.*

ROSITA

SPANISH SERENADE

WALLACE A. JOHNSON, Op. 104

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Moderato M. M. ♩ = 96 *a tempo*

THE ETUDE

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Although this invention has been on the market less than 2 years, and is sent everywhere on 30 days' free trial, already you will find it in over 190,000 homes, where entire families and their friends get naturally curly hair through a single application. Nearly a million waves have been given with this dainty apparatus of the eminent New York hair genius. Letters are brimful of ecstasy with our customers' new freedom from nightly curling pins, irons and fluids, of joy with their luxuriant lasting waves.

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☐ OR, check REPLY, if only free booklet of further particulars is desired.

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TWO professional singers of wide experience were talking shop. Said the elder, "You have only to hold fast to your present ideas and practices with regard to singing without rigidity of the tongue, jaw and neck, and with a determination that your tone should always be of a musical quality, to be certain of a long career. You will sing well until you are sixty or over. Look at Battistini, the Italian baritone, singing at seventy-four this year, in Berlin and London, with the severest critics giving him high praise for his beauty of tone, wide compass and artistic expressiveness. But you must be careful that your church work does not upset your voice. Church singing is dangerous for a young singer; he is so likely to get into a vocal ditch; to fix upon his voice and style one tone color and one general type of expression."

"Is not that true?" returned the younger. "We have one rehearsal weekly for two services on Sunday; and, to tell you the truth, we do not half work when we do rehearse. We are singing the same old selections in the same way, year after year. I am tired of it. I cannot get anything out of it."

"And your quartet choir is one of the most highly placed and paid in your section of the country?"

"Yes, and that is the shame of it; but of course, I am not the director of the choir, as you know."

"You must certainly guard your voice and your style against 'churchy' monotony. Keep up your work on a concert and operatic repertoire. That is the practical thing to do."

Operatic Antidotes

"I have committed to memory five operas of the modern school within the last two years. And some day I intend to go to Europe, where I hope to get an opportunity in one of their Municipal Opera Companies, to appear in a number of operas, as you have suggested. I am using them as an 'antidote' to my church singing."

The above is a truthful report, in substance, of a conversation between two American musicians.

The points made are worthy of careful consideration by professional singers, church directors and also by the Church Music Committees, if only such could be induced to take an interest in them. It would be worth a great deal to chairmen of Church Music Committees throughout the country, were they to read through the Editor's Voice and Organ and Church Departments.

Meanwhile, let the professional solo singer consider the real responsibility in connection with the subject under discussion. Church music is worthy of the serious attention of the church singer, or it is not. On what ground does a professional church singer accept a salary of ten to fifty dollars a week for singing at Sunday services, and give to the rehearsals for such services the "flag end" of his week's time, often just before service on Sunday morning, and what is left of his strength and interest, after a strenuous week's travel and employment in other forms of professional singing?

Why should a Music Committee pay one member of the choir more than the other members receive, to hold the position of "Director," when he does not "direct" with intelligence, skill, and above all, with interest and industry. Is it, in fact, "honest" to accept a salary for "directing" and at the same time do the director's work in a more or less indifferent and slipshod manner? It may be said, "That is up to the Music Committee." No, no. It is first "up" to the director who accepts the position, and calls himself "Director." Now let the singing member of the choir who is paid for his services read "solists" for "Director," and consider seriously where he stands today in the light of that

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Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department

"A Vocalist's Magazine Complete in Itself"

The Church Singer's Musical Opportunity

By Frederick W. Wodell

which he has done in church singing for the last few years. An "artist" who appears upon the concert or operatic stage without the fullest possible preparation, and the determination always to do his very best, is foolish. The same holds good with regard to church singing. There is always, in every congregation, some persons who "know," persons who have knowledge and experience as to good singing, and the correct manner of setting forth the truths of religion in song. And it is the part of wisdom for the professional singer always to prepare to satisfy first his own artistic and religious standards, and second to satisfy the "knowledgeable" persons of the congregation to his own satisfaction.

The truly "great" ones in Grand Opera, as for instance Gigli, the Metropolitan tenor, make a deep and intelligent study of the rôles they are to take. See the article regarding Gigli's method of operatic study in the July ETUDE, Vocal Department, for the present year. In the same way, the professional singer who claims to be an artist should prepare his part in his church work. And this not only for solo singing, but for quartet or ensemble singing as well.

Presupposing that the singer has a good vocal technique, such as will make it possible for him to depend upon it in the interpretation of varied styles of music, it is his business then to dig into the meaning of the verbal of the church compositions he is to sing, and into the musical content of the solo or ensemble piece, and then so to sing as to bring out the meaning of both text and music.

The Inner Meaning

The "Anthem" in the church service may be a solo, duet, trio, quartet, or piece in which any desired number of voices may be used; but the director remains upon director and singers to get at the inner meaning of text and music, and to bring it out in the singing, as much when twenty singers are engaged as when there is but one.

Church singers are sometimes willing to take much trouble with a "solo," but will not take the same trouble with their part in an ensemble piece. Why? As "artists" and as conscientious singers, the duty is obvious in the one case as in the other. Given the necessary vocal technique, as stated, the church singer owes it to himself and to his congregation to "interpret" truthfully and as adequately as possible the message of the words and the music used.

To accomplish this it is necessary to study and so to discover what the words mean. It must be evident to even the least intelligent among church singers that the words of the Lord's Prayer, the "Agnus Dei," and "Comfort Ye My People," are something quite different. Yet there are many so-called trained church singers who

sing everything they undertake with the one type of tone, the so-called "church music" type. Some imagine they have done all that is possible in the way of "expression," when they have modified the strength and volume of the tone used, as did a certain quartet, upon every occasion, in an anthem, when the phrase "the Holy Spirit" occurred. Not at all. Back of all the accentuation, shading, and all the rest of the mechanics of expression in singing comes the subtle, yet true, "expression" or "color" of the voice. The professional singer and music which arises when the singer knows and feels what is the full content thereof and sincerely desires that those who hear shall come to understand and feel in like manner with himself.

The Spirit of Appeal

What is the well-known quartet by Phaenger, "Consider and Hear Me, O Lord, My God?" Is it that which so many singers and quartet choirs think to be, as they indicate by their rendition of it, namely, a show piece, for a deep contralto solo voice, and for a choir which has learned to shade so as to sing an effective obbligato? By no means. It is a genuine prayer; a prayer of appeal to the Almighty. With that spirit animating all the singers, given the vocal control already referred to, and sufficient training in the mechanics of good singing, whether solo or ensemble, there will be a giving out of this selection which will take hold of the hearts of most of those who listen.

In other words, the church singer, as a client vocal technique, training in all the chances of ensemble choir singing—all good—nevertheless are nothing without the deep knowledge of the real content of the words and music and a sincere desire to make that content known to the auditors.

In preparing an opera, one naturally studies the times and manner in which the "story" is set, the particular character to be taken, the relation of that character to other characters in the play, and so on. Would it be asking too much of the singer of anthems that he also should study the words of the selections, do collateral reading and try to understand the "situation" in which they were uttered, or something of the circumstances under which they were written, and so on?

This sort of comprehensive preparation for the Sunday services, by singers as well as by the church director, is what which in reality owe to themselves as artists, and to their congregations, as honest men. If it could be obtained, generally, throughout this country, there would be such a change for the better in the character of church services as would amaze and delight many a hard-pushed minister and tired congregation. And without doubt many a solo and ensemble piece now in use would be signed to the rubbish heap as unworthy.

Those Who Sing Off Key

By Charles Tammé

The only persons who sing off key, and who cannot correct themselves, are those who lack a sense of pitch. These are not singers, for they cannot carry a tune; and they are comparatively rare, like persons who are color blind.

However, many persons with normal pitch sense still sing off key; and among them are even professional vocalists. Singing off key is a fault which may or may not be difficult to correct. All depends upon the cause. If the trouble lies in a faulty method, the right one must be learned and applied before singing off key will yield permanently to correction.

At times the cause is purely psychological. This must be carefully studied and understood before the singer can be taught to remain on key. A vocal student was of a highly sensitive disposition. When a sound, coming out by any other means, singing; and his subconscious mind set a complex which told him he could not sing. Now that he is mature, his conscious intelligence tells him that he can sing; but the wrong complex which he had formed in his childhood keeps trying to prove it self by making him sing off key. Not until this singer's mature intelligence was guided into the right channel, and there appeared the wrong complex entirely, was he able to sing correctly on pitch.

Among mechanical causes, excessive breath pressure is one of the most frequent for singing off key. Connected with the amount of breath used in setting the vocal chords into vibration, a tension is set up above and about the vocal chords to keep them from vibrating at their normal, free breath calls for excessive throat strain, which in turn, tends to close the throat. Those who sing with excessive breath pressure have a tendency to sing flat, namely, a show piece, for a deep contralto solo voice, and for a choir which has learned to shade so as to sing an effective obbligato? By no means. It is a genuine prayer; a prayer of appeal to the Almighty. With that spirit animating all the singers, given the vocal control already referred to, and sufficient training in the mechanics of good singing, whether solo or ensemble, there will be a giving out of this selection which will take hold of the hearts of most of those who listen.

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Lowered vitality often brings flat notes in the singing. A singer should never attempt to render a program unless physically up to the mark.

Many singers lack the ability of coordination between mind and vocal mechanism. This is usually due to having learned an improper method of singing.

When a singer becomes aware that the voice refuses to carry out the wishes and desires of his mind, he must change his method until the voice will obey the mind. Perhaps, too, it will be necessary to revise every idea in his mind. But, perfect coordination between mind and voice, if it is brought about, will be established before the singer can trust himself to sing correctly and on key.

Many singers would only listen to themselves, singing off key would never occur. The mind readily conceives correct pitch, and singers should train the ear to

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stand guard, insisting upon correct pitch from the voice. By this simple method of the proper training of key, many more musical faults and difficulties would clear up automatically.

The writer has never known a person whose ear proved defective and became the hinderer in producing notes off key. Unless absolutely lacking the pitch sense

Kinetics and Feeling in the Vocal Art

By Charles Tammé

Although its importance is often exaggerated, the kinetic sense, or the sense of movement, does hold a place of considerable importance in singing.

A knowledge of kinetic sense is valuable, especially in the teaching of singing. For, by whatever method a pupil has been taught to sing, his teacher can always check up results through the kinetic sense, and by any other means. There is a definite movement for the tongue, the teeth or the lips, in the articulation of every consonant, and in the enunciation of every vowel note; there is a definitely correct shape that the mouth should assume for every note which is sung; and even the kinetic sense can be partially controlled by the larynx.

The consonants P, B, W, M are articulated by the action of both lips; F and V, by the lower lip and upper teeth; TH, by the tip of the tongue and the teeth; D, L, N, initial R, by the tip of the tongue and the upper gums; S, CH, Z, ZH, final R, by the front of the tongue and upper gums; K, G, NG, by the back of the tongue and the soft palate.

For the vowels E (eve), I (hi), A (ate), E (end), A (at), A (ask), the front of the tongue is raised; for the vowels O (oat), U (hook), O (oak), U (up), the back of the tongue is raised; and for the vowels A (arm), U (urn), the middle of the tongue is raised. In accordance with the various vowel sounds, too, the different parts of the tongue are raised high, medium or low, whether the front, back or middle.

Another phase of the kinetics of singing is the change of movement which takes place when the singer goes from one vowel to another. For instance, in going from Ah to Ee a distinct change in the position of the mouth and tongue takes place, or should take place. Ah requires an open mouth; for Ee the mouth should be nearly closed; the tongue's position, too, is changed from the middle, medium position for Ah to the front, high position for Ee.

It is the kinetic sense which must teach the beginner to change the tongue, the mouth, the lips and sometimes the throat. It is in various sounds, even the simplest vocal study pass into the subconscious, sings. This is far different, however, from facial contortions which should be avoided like a pest; only those changes in the muscles of the vocal mechanism should be permitted which have been learned as

Diagnosis and the Vocal Teacher

By Harry Hill

Time age is of the specialist. Most of the professions have divided and subdivided into various branches. And the same influence is operating in music. The teacher who used to teach piano, organ, violin, banjo, mandolin, guitar, theory and singing, is being replaced by the specialist.

In the larger cities we have the specialist in piano technique, the specialist in theory, and the specialist in voice culture. The latter branch is sometimes divided, as one teacher will teach voice production alone, and another the interpretation and rendition

of songs. Another only coaches for stage work. This article is for the vocal teacher who teaches both tone production, mechanics and the technical part of singing, and also the application of this to the singing of songs. To draw an analogy between the medical and vocal profession, the medical specialist, when approaching a case of disease, first of all a diagnosis. Why not a diagnosis by the vocal specialist of each new pupil? The diagnosis of the medical specialist determines the treatment that

is in the brain, nobody need sing out of tune. If a person can sing a phrase of reasonable length, carrying the melody, and thereby proving his faculty of normal pitch, he can be taught to sing all the phrases, in all songs, exactly in tune.

The teacher should be able to detect notes either in the ascent or the descent of the scale.

It is absolutely necessary to convey the difference in sounds. The kinetic sense is often a great help in teaching high notes. Personally, I prefer to teach the singing of high notes entirely through the use of the imagination, most pupils gaining confidence and freedom rapidly by this means. But there are some pupils whose imagination refuses to help them with their high notes; and they usually respond to instructions to "drop the larynx" in ascending the scale or "retain the vowel sound" or "sing the vowel" as the case may be.

The logical way to teach singing is by instilling correct mental conceptions and then insisting that these correct conceptions are carried into actualities by the voice. However, in addition to this it is usually necessary to teach the kinetics of singing. In the first place, most pupils expect it and would, therefore, feel as though something in their vocal career were missing without it. Then, too, the teacher's own work is greatly facilitated by sharing with the pupil his means of checking the pupil's results.

The kinetics of singing are taught best by persistence, patience and the mirror. Not only during vocalizes and exercises must the mirror be in constant use in the piano. Its beautiful tone and perfect action distinguish it throughout years of continuous use.

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"Really, Mother, our piano is impossible. As soon as the organ starts, we are out of tune. I wish we had."

"Well, Betty, I'll talk to your father. He'll buy this piano for you. It's a really fine Let's ask him about it to-night."



Mother, why can't we have a good piano?

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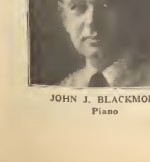
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